

MEET LAKE FOREST'S ALT-LOSER MEDIA DARLINGS | FALL THEATER PREVIEW | KOREAN YOUR FACE!

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BY T. PHOTODISC/GAMMA-LIAISON FOR HARRY BEARDY | GOWEKKY.COM

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Trunk-ated Tales

How Lake Forest alt-right media collective the Red Elephants twists truth to make fake news

BY FRANK JOHN TRISTAN

The Red Elephants, a collection of white nationalist content on Twitter is no parody—the truth sometimes makes groans—is a conservative’s wet dream. The Lake Forest-based outlet has earned praise across the alt-right for its no-nonsense, trolling left-wing events such as a recent white-priest workshop in Santa Monica, and being named a number one of the “America Online” by the *Millions of Americans* blog—whatever the hell they are.

With more than 170,000 followers on Facebook, videos (created by founder Vincent James Fox, who always wears a “White America Great Again” hat and wags in a backing-a-pitchfork-green veil) sometimes reach millions of views, and reporters spread across the country. The Red Elephants continues to spread. Alt-right figures such as Kyle Chapman (a.k.a. “Stardik Williams”) and Tim Glaser (a.k.a. Tim Treadwell or “Told Also”) regularly share Red Elephants coverage, and find Congressional District re-election. (Dear Hastings regularly uses it as a platform. The collective’s main claim to fame is livestreams of events that are transformed into able-to-beady videos that depict the Left as the white aggressor in political clashes, which, for Red Elephants, justifies the violent reactions of the alt-right.

These recordings usually go viral and serve as the de facto narrative for the Right side on rallies and protests at which the Right and Left clash. But only the Red Elephants maintains that it actually offers the objective truth, what those clips leave out is that the Red Elephants reporters do their best to misquote at events they cover.

Fox started the Red Elephants in November 2016 as a parody of the alt-right’s “militant conservatism” in six states with one thing in common: supporting Donald Trump. The group soon began churning out articles with headlines such as “Obama Shadow Government Wrecking Party and Abuse-Caught” “Trump’s Anti-Member Partners ‘Outrage’—Repugnance Immediately” and “Is Trump a ‘True’ Traitor?” “Four Current Falsifications by Donald J. Trump.”

Using more Trumpisms wasn’t enough, though. They took the conspiracy theories of Leukemia, the fake news that, amidst a bit of Holocaust denial (Fox once said on a livestream that “no trucker of anyide was in any of the walls of the city of ALLEGED pro chambers”) and anti-Semitism (people the speakers don’t like get the “@noob00”) most used by neo-Nazis to identify Jewish journalists). There are also puff pieces about the

Mass of white nationalists in the Trump and Jason Kessler. When a Facebook user commented earlier this year that there were “white supremacists at your movement,” “The Left has communists at theirs. Do they lack these alt-right Nazis?”

It wasn’t until the March 20 #MAGA-Much at Boca Raton in Chatsworth Beach that the Red Elephants gained Internet notoriety. There, three GC Weekly contributors were assaulted, a fact the rest of the national media initially ignored as they instead focused the Red Elephants’ paid claim that “white nationalists used female Trump supporters, directly [to] point-black racism, in the face, for no apparent reason.” Fox stated this in his “THE TRUTH About Huntington Beach Trump Rally” video, which has received some 2.1 million views on Facebook, adding that Trump supporters only acted in retaliation.

But the Red Elephants’ own livestream disputes Fox’s claim. It shows that when the violence started, Fox was far away from the front of the march as Trump supporters set through a small group of counter-protesters that sought to block the rally. Fox’s video states that the Red Elephants helped police while restraining group D.L.V. Division (now known as Rise Above Movement) yelling at counter-protesters. James Agalar, “Come out, you fucking punter!” says a video that sounds like Fox’s, nothing for a lie.

D.L.V. Division members (one of whom assaulted this reporter) also began yelling, “Go to Court back up” at Agalar, while the face-masking group chose to say, “There’s no justice. There’s no cops!” Agalar did end up slapping one of the D.L.V. members, but only after one of them yelled, “Back you, bitch!”

However, the Red Elephants’ final, edited video, hosted by Fox, showed only the clip of Agalar slapping the D.L.V. div. (She was arrested and currently faces misdemeanor charges.)

More bizarre propaganda appears in the Red Elephants’ coverage of a June 12 Caddy City Council meeting. Reporter



LOVE: JIM GARDNER

David Foster and Emily Henington traveled to the small city in southeast Los Angeles County to interview Latino activists who were protesting against conservatives who are terrorizing Caddy City’s minority citizens. During the Red Elephants’ livestream, Henington yelled, “You guys are fucking the true residents—fuck you!” and later encouraged viewers to call Immigration & Customs Enforcement on the protesters.

“We’re alpha, we took over everybody,” Foster crowed. He later called a Latino protester an “mother-bitch” and finished with “Don’t blame us when the race war comes.”

After two hours, Foster and Henington left the event with Haveron and his wife. Henington’s livestream showed protesters followed the group back to their car, at which point viewers heard something that sounded like someone hitting the vehicle. “How you got, guys?” Foster told viewers with a smile before he pepper-sprayed the crowd from the passenger seat and yelled, “Back the fuck up!” As they drove off, he told viewers he used the pepper spray only because someone threw something at him. “I don’t owe what your skin color is,” he concluded. “I’m not starting like that, you’re a monkey man.”

But none of Foster’s and Henington’s own-Latino (Fox Foster’s mother) comments made the final cut. Instead, the Red Elephants returned a video with the headline “Liberals Attack Boycott Levying.

Secretary City Meeting in Caddy City.” In the group’s latest effort, the Red Elephants made it seem as if its alt-righters tried to denounce actual neo-Nazi who showed up to an Aug. 20 anti-segregation rally in Laguna Beach that drew dozens of alt-righters and about 2,000 counterprotesters. The final video shows footage of alt-right figure Anders Breivik asking a guy with a swastika tattoo on his body to leave. But it wasn’t a good conversation; rebuking the fringe elements of his political beliefs.

“I may believe in the same thing,” Fox said and the original livestream. “I just don’t blast it all over my sister’s body.”

He later factored Breivik’s own (that livestream) to Fox. “That’s cool,” Fox replied, before showing the Red Elephants’ analysis of the case.

Did Fox want to make cuts or his relationship issues make it into the final video? Nope.

The Red Elephants did not respond to the Whitefly’s requests for comment. But the collective revealed its future plans in a Facebook comment on March 20: “The Red Elephants will soon be opening up chapters in every major city to coordinate rallies, fight social-segregation issues, and

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Special Mujeres Edition

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A Successful Mexican Woman

DEAR FOGAN: Because of our patriarchy—D.H.

DEAR MEXICAN: How do I get over my self-consciousness about being seen as "willful" for doing a water geyser? I think I was in a neighborhood, I'd level me troubled, but I'm a professional and hate filling into the stereotype of the successful Latina with the legged-out midsection. In any way that a child from East LA and a mother from Middle would not be seen as an odd couple?

Love Pasa An Rosa

DEAR CRAZY BUT NOT TRASHY: You're not a selfish for doing gubachos just a month for thinking you're better than others because you're "professionals." And a secretary too? Maybe the Mike crowd think you as a model, and maybe the Carlos crowd think you suffer as some hyper-achieving.

DEAR MEXICAN: Why are you all kept asked should work as a secret? I just saw a show about her and for God's sake! A woman who has a huge set of tits made into a skirt? THIS woman really, really needs a bigger audience for her act. Does she ever come to LA events? Could you ask? Please? She has a well like a secret for EVERYONE. Pretty much... If nothing else, get her name out so she is way cool.

Calling Gordo the Payment Collector

DEAR BARBARA: Indeed is a delicious but there's a bunch of similarly subversive artists

by GUSTAVO ARELLANO

in Mexican music and performance art, from the days of Lola Beltrán and Gloria Trevi through the late, great Jenni Rivera and Rita Guerrero de Santa Salazar. There's a sense of Mexican/Israeli art from Frida Kahlo, gender subculture, He, necessarily. That's not just a case of subculture, a trap and paprika, from sea La Santa Cecilia on 'y'all

DEAR MEXICAN: My "Mexican" exclamation got very excited to go see Latin bands. Even "Mexican" because some have been here so long they don't speak Spanish well? They people put value on their abilities whenever they get a chance. They cheer for Mexi-music at holiday parties. They seem to sing themselves the Mexican flag. I've seen their record collections, and there's a bunch of classic rock and reggae—but it's just Latin flavor, does they're all over it. They even start speaking with accents. We're talking pop and reggae, then, or heart-guitar-guitar. Mexican: Why can't they continue to see rock or reggae or hip shows around here, but they get so easily excited about Latin bands?

Erin in NY

DEAR HUNTINGTON BEACH WITCH: Because rock and reggae shows tend to make more. But really don't put your quarters. So you're mad if not considered Mexican-American like Mexican music? Why aren't you mad at Latin Americans for worshipping the altar of Don Pepe and Frank Sinatra? Or businessmen for wanting to see his corporate-music business as a television spring in the air? That's right, because they're not Mexican. They're the old Americans. Get their skin song "Anything You Can Do, I Can Do Better." Anything Americans can do, Mexicans can't because we're not illegal alien snuggles together. And they wonder why we played the Accordionists...

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up and go around the block again, trying to unblock the traffic, you just created. Please leave this stupid out of my town

HEY, FOG! Send anonymous tweets, comments or social media—changing or deleting the names of the party and innocent—to "Hey, Fog!" via @CWHiply 18495 Boulevard Circle, Fountain Valley CA 92708, or email at alister@focoweb.com.



OCWEEKLY

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2017

★ ★ ★
PUBLISHING OCTOBER 19TH

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AR. PHOTO BY JONATHAN OWEN

WELCOME TO THE FROGHOUSE

Celebrating 55 years, Newport Beach's iconic shop remains surf royalty without ever wiping out

BY ARISSIA OWEN

Finally, Thomas K. Bremer gets pretty jump. The lean, somewhat-boombastic sixties-sounding surfer with the shaggy mop of blackish-gray hair and dark, black-framed, Coke-bottle-thick glasses moves about a mile a minute through the aisles of The Frog House Surf Shop. As he stalks by measures the rows of wetsuits and surfboards at his store, which has survived on Pacific Coast Highway in Newport Beach since 1962, his head bobs from time to time above the racks of rash guards and surfboards. He fields questions from every direction, before leaping toward the store-rooms to disappear.

When he re-emerges, he has good news: The thirtysomething

is in stock. The phone rings. "Teemo-kassay?" one of his shop gals, Zack Leonard, yells across the crowded shop before returning to her work with a grimace about buying a new wetsuit for her son. A finance guy, as on the other line with some sort of pitch. "Oh, how we go?" Bremer says to everyone and no one at once, with an air of resignation and exasperation.

"We are a small shop," he tells the guy on a line that lets everyone present know he's about to pitch his Tea. "I have about 10 clerks to staff a week." Call the big gaps on Main Street, he says candidly. "They've got hundreds of employees!" Frog House sits on the north side of PCH on Newport's

■ CONTINUED ON PAGE 12

WELCOME TO THE FROGHOUSE

BY FRANK PAGE III

Womads, the lean Mezzanotte section of town across from 54th Street and the Sams Ann River Jony food is called in any conveyance of the main front, with its legendary frog mascot on the side. A distinct fragrance blend of sage and epoxy resin with base notes of lebr Zap's. Who possibly hangs on the air. It's baked, crusty OC with the texture of a Rick Griffin pond, a very different Newport than today's slick version.

But there are few throwbacks like Brimmer, who only occasionally suits our modern world. Jaramata moved up mostly one email to get in touch with potential story subjects, maybe send a Facebook message or get a cellphone number from a friend of a friend to call or text. Not with Brimmer. Try to get information from Froghouse employees on his whereabouts, and they'll direct you to the carbon-copy message pad that sits on a glass display case. Brimmer's social media is mainly for others to post pictures. He rarely uses a computer other than to check the few emails he receives on his AOL account.

A cellphone is like an "electronic leash," Brimmer explains when we finally meet face to face. And that's the only way to meet: You have to hope you run into him or catch him at the shop when he hasn't come up with an excuse to get surfing.

This Lodi-life life is part of what has maintained the same Froghouse who since original owner Frank Jensen served on the ocean-going surfing coast by opening a store that catered to the ball-clashed teens flocking the shoreline. But a surfer himself—the didn't even know how to surf—Jensen sold his store to Big Kakuze (title misquoting Frog, it's one of the oldest and oldest palaces in OC, with Jack's Surfboards on Main Street in Huntington Beach claiming the legacy title. But shops such as Jack's and Brimmer's today bear no resemblance to their original incarnations, unlike their Newport peers.

With surfing as the only thing of what local culture to get their days at what Global Industry Analysts estimates is a \$1.2 billion industry, most shops have grown into focus-line registries, with the vast majority of inventory being soft goods—what lay people call "t-shirts." Froghouse flips that shop roster, relying on cuts to under a dozen that doesn't buy regularly but despite the limited inventory, the shop houses all day, with locals shopping in, gear searches picking up flow, the two-and-a-half-hour surfers tracking the elements through the door, and the occasional all-around or longtime customer making a surprise appearance. And every night, Brimmer takes handfuls of hand-written messages home to his wife, Linda, to only read aloud.

"It's like a drug house for surf the," said Worldly photographer John Giliberto after trying to track down Brimmer for weeks,



which resulted in the outdoor-shower tent you see here. His shop guys pushed him into doing it. But it's also not a big issue and as soon as surfers become more and more clammy and suspicious—even making-of outsiders. "I always thought, 'If I am ever in a position to have my own surf shop, that's not how I would start people,'" Brimmer says. "We are an 800-billy surf shop surrounded by big-bro surf shops. We have to be different."

For Brimmer, surfing took hold as a 12-year-old in Trinitas, Florida, population 10,000, about the time time Froghouse opened its doors. He was immediately smitten, even if he considers himself late to the game. "Florida was about 12 years behind California when it came to surfing," he says. He spent most of his days chasing waves with his friends Richard and Steve Alexander, counting in a Dodge convertible along the Atlantic coast with the brothers' dog, and surfboards (which they all shared) stacked out the back. Brimmer got a pig blowing up beach mats to cover up and buy his own.

Impatient even then, the teen asked his father for a \$100 loan—big money in those days. Instead, his bewildered dad drove him to the bank and co-signed for a loan. His payment-order book broke a

down—the monthly payments, the interest rate translated in a cash dollar, and the extra he'd pay if he stuck to minimum payments. "It was shocking to me," he recalls, especially for a kid knowing laws at 13 a carp. He worked hard, paid off the loan early, and pressed himself he would never again buy anything on credit other than real estate or businesses. He will later.

In 1972, Brimmer's mother's sister transferred from Cape Canaveral Air Force Station to McDonnell Douglas in Huntington Beach half-hour through senior year. Brimmer happily headed West, and Surf City became a natural home. There, he met Charlie Kay, who surfed with the

Froghouse team. "I walked in the front door, and it was the surfest surf shop I could have ever dreamed of," Brimmer says, the necessary suit frisk. Jensen's friends helped themselves to beers from the six-beer keg as they came passed onto an local girl and woman. "I thought, 'If I could belong and be an insider with these guys, then who could be against me as I made my way into the lineup in the local surf breaks?' I wanted to belong, and this was my chance."

Impulsively, he pleaded with Jensen for a job that wasn't available. After a few weeks, Jensen asked Brimmer to work Saturdays, which was about five days a week less than he was already taking every for free. And for the next 10 years—less for a seven-month try that saw him surf through Panama and nearly washing down in a life-of-fall-time unemployment at Costa Rica—Brimmer worked at the Froghouse, eventually becoming manager. A ride broke bagging and adding properties allowed him to save cash and approach Jensen with a proposition. Either he sell the shop to Brimmer for \$100,000, or Brimmer would start his own near Sams Beach and compete. Jensen agreed to sell.

Brimmer couldn't help but haggle, though. They agreed on \$100,000 for the business—but that didn't include inventory. Brimmer only had \$60,000, so Jensen financed the remainder over 18 years. They came to an agreement on the finance rate, and then Brimmer appealed to Jensen's love of gambling. Froghouse busted regular six-eight point sessions, so they played three hands of five-card draw, a shop favorite. Each hand Brimmer won decreased the percentage rate by 0.25 percent. Brimmer got lucky—and in even sweeter deal.

That small sweet enough, Brimmer also wanted the option to buy the property, which included the store, a small house, and the lot below Jensen, known in some corners as a mess of coming off an difficult, wasn't interested. "Well, would you sell it for \$50 or no?" Brimmer asked, with a grade-school "look" thrown in at the end.

It was, of course, a ridiculous question about three lots in Newport in the 1970s. Jensen begrudgingly admitted he would. "So, then you will sell it," Brimmer replied with some sass, determined to wear him down on matter the starting point.

He convinced Jensen to sell on option that allowed him to buy the property for





\$490,000 at the end of his 30-year lease by the time the lease expired in 2008, its market value was \$9,500,000. Jensen honored the deal. "I came out smiling like a rose," Brewer says through a scarred smile years later. If he had to rent, that cabin also could cost \$30,000 per month. That cabin allows Jensen to stay true to Frogguson's roots.



WHO STAYS
WRITERS
CHECKS?
TK DOES!

"I don't want to be one of those rich anti-industry types," Brewer says. He turns down offers to add more locations because he doesn't need to sell out to survive or even thrive.

"My competitors don't like me sometimes," he says, referring to his unsustainable overhead that translates to competitive pricing and eventual loss deals. Besides, he's not into exploiting on-surf culture in an inauthentic way. "The surf industry used to be about lifestyle," Brewer says, wistfully recalling the days when shop owners closed up on Wednesdays and went surfing instead of selling boards. These days, he has a too-easy-to-get-in such as these:

"What we call the surf industry now is really the clothing-and-accy." Brewer says. "What happens is all the kids who will grow up never leaving home in a real surf shop," he says before looking off toward the ocean, though a wall with no windows, but no thought.

The Frogguson pretty much epitomizes the same as back when Brewer traded a surfboard to an artist for the store's legs, a surfer in a barrel coming out of a frog's mouth. That logo is one of the reasons the shop's T-shirts are so popular with parents. It's also because Brewer finally thought to take them out of the cabinets some years ago so people could see them. There is no competing, an obvious necessity. The cash register doesn't ring, and the only gay teacher knows who can repair it had a few years back.

BY CHRISTOPHER ON PAGE 14

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13



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WELCOME TO THE FROGHOUSE

BY FRANK PACE 12

years. A sale sign promotes "gluten-free, cage-free, hormone-free" and pads. A best-of shop trophy with a naked Ken doll atop reads like Bart Bernheim is a *Majesty* ownerfold cousin up to the shareholders. A taxidermy museum man wearing a top hat hangs next to a stinkball photo of Bernier with his signature check, Mac's glasses already deflating his fathead smile at a young age. It all looks like it could be Bernier's garage, where he wants boards to pass this.

The trade-off is that he doesn't have to pass on any monetary costs to customers or even general insurance beyond the occasional shop guy running a wrench through the glass. "If you're going to shop in a place that looks like this, you should at least use a track," Bernier says, as customers stroll in.

Besides, if customers who frequent any of Froghouse's real competitors actually surf, Kriner has a secret weapon. He is one of the only local surf shops left that offers surfboard repair, so competitors often refer people to Froghouse for their stitches. That gets new, potential return customers through the door who may have otherwise passed by. It's still more shop than mere, with tools around for dig repair and a master attendant with two vintage, industrial Chandler sewing machines bookending the small worktable.

"Surf shops are a part of surfing that is becoming lost," Bernier says again. "People can get hooked on it still, but it's not the same."

Yet, the Froghouse manages to not only bring in, but also ride out the industry's ebb and flow. The shop holds its all-time sales records during the past three years because "people are still surfing," Bernier says. This year in

on track to be just as good, and he's not surprised as anyone else. But he knows sales are cyclical, so he keeps a diverse investment portfolio to absorb any dips. He even owns a Jack-in-the-Box in South Carolina.

But some things are hard to predict or prepare for. In July 2013, the city of Newport Beach issued Bernier a notice to abstain his building. After 50 years as a city landlord, he found out Froghouse was not zoned for commercial use and that he had 90 days to relocate or apply for rezoning. He had become victim to the city's worst quest to rid itself of under-living homes by going after business owners working out of residential properties. Such were Bernier's options the business, the city had already looked the other way with the caveat that he never switch the type of business operating at the location. But that changed.

It wasn't just Bernier who felt the sting. Generation of Froghouse faithful fought back. Someone started a Save the Froghouse Facebook page, which garnered 17,000 likes within days. A former customer named Larry posted up thousands of high-quality, laser-the-size "Save the Froghouse" stickers to pay back Bernier's kindness from when he was an upcoming pop carter in the 1980s. Someone else sent hats with the same design. Two other regulars who owned a land-use company raised him on how to navigate the building and planning departments, as well as how to get the city manager to admit that Froghouse was a "non-intended consequence" of the urban-living ordinance. An architect gave him drawings for grants, and an attorney pitched an services pro bono.

Community members were letter to the city, adding personal stories about how Bernier was more than just a quirky shop owner. He was the guy who hires homeless people to paint a new mural on the backside of the shop to put correct money in their hands. The guy who volunteers with fellow church members at a summer camp for foster kids. The one



LUNCHTIME, 09/11

who loses an employee every day to his car without hitting an eye.

"It was kind of uplifting," says Mikey "Toby" Brown, Kriner's best friend and a Frognose employee since the day Brown bought the shop.

Once the scene made its way to the Newport Beach City Council docks, the ropes held. So many people showed up to the council chamber—from Bob Harley to parents to local surfers who had never cared for local areas yet showed up with speeches—that it was the first time at the council address, but everyone stayed late. A witness to ease the Frognose passed unanimously. "It was like the scene from *Pia's Wonderful Life*," Kriner says, still touched.

If you're trying to track down Kriner on any given day, he will most likely walk into Frognose mid-morning and immediately leave for a surf with Bobo before returning to pick up managers, take care of business and get his employees something to eat. In his mind, it just makes more sense to buy the top-quality lunch and deliver it yourself in your decades-old, rusty, stainless-steel Volvo wagon with a messy sticker plastered on its every inch as a *Whisker's*. That way, he doesn't have to deal with scheduling lunch breaks, especially since employees each get a paid surf break most days, too. The most complicated part is where they will get lunch from, which comes down to the winner of a game of airborne darts—dynamis headed toward a specific "H" on

the Harley-legged carpet. There are do-overs, tape measures, judgment calls, but it always remains amicable. The winner chooses which lunch menu to pull out of the drawer, and lunch is served behind the counter. No one has any fun that he does, Kriner jokes. He even makes time to volunteer every summer at the Orange County Fair to make waffle cones in exchange for a season pass and some prize people watching.

His 16-year-old son, Drew, however, wanted to put his MBA to use at the family bar and faucet shop at the Frognose. He ran for in and let Drew start a mid-order website for a couple of years, but he kept the inventory separate. It flunked out when the server crashed and they had problems with code and couldn't find any willing computer guys to fix it. They dropped the domain. Kriner never got excited about the venture, and Drew decided to work at a surf company managing online sales.

"I remember when I was younger, I thought, I can run this place," Bobo confides during a private conversation, away from Kriner's ears. The 51-year-old remains a minority despite having a bachelor's degree in elementary education and even though, as Kriner admits, the job doesn't pay well. Bobo also gets fired a lot. But he has a key, so he just shows up,



YOU'VE GOT TO DON'T GET BETTER THAN THIS

opens the shop and gets back to it. "But now I know, if I owned this place for one year, we would be out of business," he says. "The way TK manages this place is beyond comprehension. To have survived for this many years, it's astounding. He runs it like there is a

tax for it—like chess. But he does it." "I knew I wanted to be in this surf shop all my life," Kriner says. "I never wanted to be rich. I wanted to surf and travel. I have been on too many surf trips to count, and I have worked out of the post-area days."

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COMEDY

ON THE D.L.
D.L. Hughley

To say D.L. Hughley has had a stellar career would be an understatement. His (wide) through-career on the sitcom that bears his last name, but he now is teaming with a wider audience theater in *The Original Kings of Comedy* His on-air take on politics and race made him a favorite. And as his profile grew, he appeared on shows including *The Tonight Show* and *30 Rock*. D.L. Hughley breaks the news. Currently on a sabbatical from the 30-year-old comedy network, he recently opened *Clay*, which reveals his wit is as timeless as it was when he first hit *Comedy Central* in the early 1990s.

D.L. Hughley will be in the Ingress 527 Spectrum Center Dr., Irvine, (949) 856-5665, www.ingress.com; 7:30 & 8:55 p.m.; see Sat. Sun. 525-870. **11**—JAMES MOSE

SHOPPING

More Like Boo-thing
Magic and Mayhem
Halloween Boutique

People love to celebrate Halloween during all the months of the year. But now that it's more closer to October, you can put that event in your vehicle and have it Roger's Garden's Magic and Mayhem Halloween Boutique brings some spooky fun with a limited-time shop offering vintage spell books, wizard wigs, potions, incense sticks and other bewitching goods. Fans of Harry Potter and alchemic fantasy will love this family-friendly drive into the occult and should stop in early for all the seasonal needs—or at least to plan their Halloween-themed party early.

Magic and Mayhem Halloween Boutique is Roger's Garden, 2285 San Joaquin Hills Rd., Corona Del Mar (949) 540-0400, www.rsgarden.com, 9 a.m.–7 p.m.—AMIE MURIELLO

sat/09/02

CONVENTIONS

William Shatner's Here!
Long Beach Comic Con

The epicenter for pop-culture, science-fiction, video games and comedy, Comic Con has expanded to include similar conventions for more personal connections with creators. Long Beach Comic Con features five days of movie screenings and panels, plus an action-packed exhibit floor with artists, readers, live experiences, meet-and-greets, and celebrity signings. Get ready for a celebration that showcases the occupational worlds of sci-fi novel writers, artists, filmmakers and creators!

Long Beach Comic Con at Long Beach Convention Center, 500 E. Ocean Blvd., Long Beach, (562) 439-3836, www.lbccon.com, 10 a.m.–6 p.m., also see 335-8789. **11**—CYNTHIA FROST LINDO

CONCERT

ANOTHER BIZARRE RIDE
The Pharcyde

Men mention of Beach Central LA group The Pharcyde should send hip-hop fans reeling. While their catalog includes only a few hits—"Passion Is a Lie," "Drop" and "Run"—their innovative and experimental sound expanded the idea of what the genre could be. The group have collectively and individually gone on to influence others, collaborating with the Roots and Jay-Z, Soul of Meekat and Gorillaz. Wilco (Felix J. Dela and Scotty Brown have moved on to wider projects, the remaining members perform tonight at a special, 30 show. Hip-hop fans, don't let this performance pass you!

The Pharcyde at the Observatory, 2601 S. Harbor Blvd., Santa Ana, (714) 957-0800, www.observatory.com, 11 p.m. **11**—AMIE MURIELLO



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sun/09/03

[THEATER]

Fallen From the Sky

Once

Based on the Oscar-nominated 2007 film by John Curran, this stage production by Rods Walsh, like the film, examines the tragic life of Clara Howard and her family in Ireland and follows the story of a Dublin banker and a young-playing Czech woman who write songs together for a week and reveal their love story. Directed by Kevin Nicholson, the stage production

received high praise and eight Thespys, including Best Musical. In this celebration, casting the cast comprises the orchestra, creating an intense setting, unlike any modern musical that's only locally on special FX and plans. Here's your chance to take it down to heart and join the South Coast Repertory cast and crew for an experience that remains long after the curtain comes down.

Once at South Coast Repertory, 465 Town Center Dr., Costa Mesa, (714) 768-6555, www.scr.org. 8:30 & 7:30 p.m. Through Sept. 30. \$12-\$30. 1+ -OH 26862

[PERFORMING]

DIY for Life!

D.I.Y. Music Festival

Local promoter Jack Thibodeau leads the D.I.Y. Music Festival into its seventh year with a packed lineup of independent acts exploring the most exciting aspects of hip-hop, electronic experimentation and more. Headlining are DJ Nobody, the Low End Theory resident and house-scene organizer, Youvance, and slick pop-funking Salt

Ships/Sappers. K. Carr and G.K.I. M. But these kinds of acts on the non-commercial underground, too, including crushing LL rapper (and owner the Orange Label collective) Mia James and quirky psych-folk crew Chloë Dames, who single will deliver the same business here to the Entrance Band and Crystal Starks brought to Low End Theory's main stage on the early days.

D.I.Y. Music Festival 2013 at the Glass House, 306 W. Second St., Brea, (949) 861-1800, www.thelifehouse.com. 2 p.m. \$15-\$20. -CHRISTINA

mon/09/04

[CONCERT]

Good to Be Bad

Three Bad Jacks

Incubally everyone Three Bad Jacks here could be better and should be deadlier. But their guitars haven't lost any dynamism, and tonight, the Los Angeles-based rock & roll stars will be playing a special show at the Skeliber with fellow rock/psychobilly act the Hechizers. Whether you spent this Labor Day at home running a lawnmower or mowed with good company, you won't want to miss catching these guys revving up the crowd with 1950s and '60s-style garage, soul and blues—played with just the right amount of wild, chaotic frenzy and enthusiasm.

Three Bad Jacks at the Skeliber Rock-N-Roll Matches, 122 E. Commonwealth Ave., Fullerton, (714) 975-2233, www.skeliberfullerton.com. 8:30 p.m. Free. -AMR MAR12

tue/09/05

[ART]

Lurk Away 'The Los Angelerkers'

If you haven't seen Fullerton Museum's stellar "Art of GERRIE" exhibit, do so as soon as you can, but also check out the not-so-publicized complementary show "The Los Angelerkers" at the Paper Gallery. Jeremy Field's work encompasses his line for skate-culture graphics from the 1980s and '90s, cartoons, children's-book illustrations and animals, all blended effectively in illustrations, paintings, design and commercial art. While originally from New York, Field relocated to San Francisco in the mid-'60s, and his evolution led down his way for skate-culture art culture. "The Los Angelerkers" at Fullerton Museum Center's Paper Gallery, 80 N. Pomona Ave., Fullerton, (714) 738-6665, www.cityoffullerton.com. Noon. Through Sept. 16. \$5 -AMR MAR12

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SEPT 2

STEPHEN STILLS & JUDY COLLINS

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Golden-Flaky Goodness

Cha gio at Kim Hong Eggrolls

Dive more than 10 miles, and you can easily miss the Hong Eggrolls, nestled on a tiny shopping center off Goldenwest Street in Westminster. Yet its small storefront has attracted a loyal customer base for 11 years, all counting on Kim Hong's crispy cha gio (Vietnamese egg rolls). Hong offers eight varieties of freshly rolled, fresh-to-order egg rolls, but the cha gio are best as when it's at. The first bite is the best—crunchy, warm and packed right with a mix of crab, chicken and shrimp mixed with remarkably glass noodles, sweet carrots, onion, water chestnuts and

EAT THIS NOW

» CYNTHIA REBOLLEDO

tons. Dip these bite-sized, savory snacks in a sweet chutney and repeat. Pro-tip: Buy the egg rolls frozen, so you can take them home and bake them for breakfast and breakfast—or whenever you're craving a tasty, flaky roll. But you can't eat just one!

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DRINK OF THE WEEK

» GUSTAVO ARELLANO
Destillari Orange Curaçao

So I'm back from my annual trip to Kentucky and all can talk about is—brandy. Specifically, Copper & Rings, the Louisville company whose Butler-branded brandy I wrote about last year and to now age using an olive barrel from Orange County. I had the honor of getting a tour of the Copper & Rings distillery with owner John Henry, and we sampled with a taste of his latest product: Destillari brandy-infused liqueurs, specifically the orange curaçao. Not another non-boozy product as the Bluegrass? Don't do it right.

THE DRINK

If all you know about orange curaçao is that it goes over the Blue Hawaiian, you're in for a revelation. Though most bartenders use the liqueur for cocktails, Destillari is best on its own. Next, it's like orange scented angel



cake, sangria and even on the rocks, it turns into an orange Cosmopolitan replacing just silky. Not just reserved for its herbal spirit as it's put to 14 OG—but get it when it comes here. And on that note: I apologize, Mr. Hi-Time, for incorrectly noting a couple of weeks ago that Destillari distillery representative So, to make it up, your horrible cocktail has brought you, to collect first—\$200!

» NITINE WINE CELLARS

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LITTLE SHEEP MONGOLIAN HOT POT



food»

Behold the Hawk

Whiskey guru Kyle Flavin's new dive bar delivers

I made Long Beach's sweet neighborhood dive, the Hawk, my elbow dig into the bar's freshly lava vinyl elbow pads. In front of me is a highball glass of High West Double Rye, paired with ease by owner Kyle Flavin, who explained that the spirit (20 percent, very below average natural grain) earned its name—as well as its soft, spicy flavor—from a combination of 10- and 2-year-old rye whiskeys.

"High West is the only distillery in Utah," Flavin says excitedly as pool balls clack nearby. "They were one of the only places at the time to admit that they were buying already aged distillate until their own barrels matured. They embraced it instead and built their brand as releasing all sorts of crap, into vintage blends."

Such knee-to-hips-dipping is why Flavin—who, like most bar staff, helped open the neighborhood East Village whiskey bar liked Double—was my most trusted whiskey guru. And the fact that the Long Beach native now has his own bar, with a sports bar vet enough to integrate even LA sports and press too enough to make bar regulars out of us all, is why this is the ideal time in visiting the Hawk to the week that it started pouring.

From the outside, the Hawk—which replaced the occasionally open, always busy dive the Naggers—looks like Highland Park-level perfection, with its new coat of dark paint and neon green and purple signs. But as soon as you walk in, you're greeted by a chorus of smiles and a long bar that extends on one side to the CD-walled pitbox (following everything from Frank Ocean to Vicodin Formulas) and, on the other, to two pool tables (50-cents per game). The Hawk's size and layout isn't unlike that of Fourth Street's Rem's (Flavin mentions that the same guy used to own the Naggers).

It's a midweek Wednesday night with groups cycling in, a couple drinking Beachwood Carols at a high-top in the corner here, a group of pool-playing friends with pizza calzones from the boozey shuffle market over there. A man wearing an embossed work shirt walks in for a 50-cent of beer, looks at you but to everyone, so he had during my other two visits.

Someone paid to play the majority of the Death Row Records Greatest Hits



SARAH BENNETT

LONG BEACH LUNCH » SARAH BENNETT

album from the jukebox, and everybody on the bar looked around for the culprit before giving up to groan together. "So much drama in the LIC."

As Flavin talks his way up and down the bar all night, pouring \$6 well drinks and suggesting affordable local craft beers while flicking "Oh, ah!" reactions from former Naggers customers (they seem more surprised it doesn't smell like the wood inside anymore), I can't help but be reminded of the same question I fielded when the Good Bar arrived on Seventh Street: Who knows when Dave Bern came from? Like thoughts, according to the movie, Eugene Records, they just appear.

But maybe they don't just appear out of nowhere like a dash of light, ready to serve in a neighborhood that needs it. Perhaps they are built, however quickly, by a community of people who choose to make a particular bartender their forever drinking partner and a certain bar their home away from home. I'm sipping a shot of canned Bull Terrier single-malt whiskey (another Flavin set), when two guys come in, admiring it's their first time here.

"I've been to your other place, but I live right here," one of the guys says.

"Well, thanks for coming by," Flavin replies, extending his hand over the bar. "I'm Kyle."

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OC Weekly

After Moonlight

From shorts to docs and features, Qfilms Long Beach is a timely celebration of queer cinema
BY AIMEE MURILLO

Queer cinema reached peak visibility at the 1975 Academy Awards when Barry Jenkins' *Elephant* won for Best Picture. The film, which details the adolescent and adult lives of a young, black gay man, earned the distinction of being the first LGBT movie to win Best Picture and is clearly a turning point for more LGBT filmmakers to find wider representation in Hollywood.

Of course, *Moonlight* is far from being the first movie in history that presented complex LGBT characters onscreen. If it weren't for iconic auteurs such as Gus Arnik, Cheryl Dancer, Pedro Almodóvar, Kenneth Anger and Marlon Riggs, LGBT characters would still be relegated to minor roles and stereotypes, while filmmakers would still be working clandestine-the-scenes jobs instead of telling their own stories. But what these filmmakers knew was that cinema could be a safe space for queer and LGBT films to explore dynamic, experimental and powerful storytelling—liberation through celluloid art.

Which is why these institutions such as the upcoming Qfilms Long Beach are so important. Beginning in 1993, the festival has been the ultimate safe space for queer documentaries, shorts and features to find their audience, and to date, it is the longest-running film festival in Long Beach. Whether you are another *Moonlight* slash Best Picture Oscar in the year to come, it's already apparent that Hollywood and major studios are now aware of the positive audience reception of queer characters, and the Qfilms Long Beach LGBTQ Film Festival is the best place to find them. Here's what to look out for Sept. 7-10.

SHORT FILMS

Five short-film blocks will be screened on Saturday. Laffix Shorts Spotlight and Queer and Trans Shorts, and on Sunday, Men in Blue and Women in Shorts. The first presents a mélange of comedic and dramatic films that touch on cultural identity and gender, with US-based and foreign offerings including *Pluriverse: Race in Mexico* (Punk Spring in Mexico), on the high-mortality rate of LGBT individuals in Mexico, *Panorama*, a comedy about a fictional neo-geiger strand between a city and a young man he meets through a dating app, and the documentary *James Cameron: Robots, Lies & Passion*, about the writer and actor.

As an intro suggests, Queer and Trans Shorts features stories and documentaries with queer and trans people as the main

protagonists. Look out for the 13-minute drama *Get the Life*, about a transgender youth name Alex who struggles with his secret pregnancy and how to tell his bio-husband, as well as the astonishing documentary *Underbelly*, about four transgender people across the US and how they are each fighting for rights in their own areas.

The Men in Blue showcase promises to be as entertaining as ever, with top-to-toe-in-book comedies *Secret Sexes Sex Party*, *Playing Straight* and *According to My Mother*, as well as poignant love stories such as *August & Mia*, about Walter Neuge and Carl Kugel as actors beyond Berlin. *Women in Shorts* includes fascinating tales such as *Book of Frankie*, a comedy featuring Mary Shelley's *Frankenstein*, and the Philippines import *Sweet*, about two young women falling in love and moving through the city of Manila.

DOCUMENTARIES

The opening-night feature is the documentary *The Usual Suspects of Archbishop Maunín*, focusing on the novelist behind the best-selling *Tales of the City* series that tells separate vignettes as various characters living and drifting through San Francisco. The film charts Maunín's life from his upbringing in a Southern conservative household to his work as a journalist and writer, as well as one of the most beloved gay journalists in literary history.

The Lavender Shave (which is also screened at the Newport Beach Film Festival earlier this year) chronicles the Cold War-era suspicion of homosexuals as security risks and Communists at spy-pockets, plus Dwight D. Eisenhower's campaign to vilify gays and lesbians from holding government positions. This *Justice* entry highlights the extent and severity of the war efforts and the individuals who publicly protested against discrimination.

FEATURES

The always-wonderful Constance Wu (*AIR's Fresh Off the Boat*) stars in *The Fresh*, directed by James Lumanagan. Wu plays Anna, a woman celebrating her upcoming marriage to Los Angeles Triunfari with a pan-halalophile party whose revelance and traffic come to light that led to both having to work out their deeper trust in *La Gama Revuelto*. Three returns to Puerto Rico to visit her conservative family for her wedding. Three's deeply over a post-processing phase that begins to go under and the film Terrell's dance, dance!



follows her home, the family's secret identity as ex-conservatives has begun to be revealed. Sunday's closing-night film, *Atlanta Is a Drug*, was written and directed by Shaz Bennett. It concerns a young man named Leo stuck in a dead-end assembly job in Atlanta who has bigger ambitions to be a drug queen. A fateful at work catches the attention of an neighbor boss, who offers to be Leo's trainer. Leo's world's bound to collide when a drug queen audition and the qualifying

round for a housing match happens on the same day. Forcing Leo to confront his personal truth.

AJMURILLO@OCWEEKLY.COM

QFILMS LONG BEACH LGBTQ FILM FESTIVAL
at 84 Theatre, 2025 E. Beach St., Long Beach, 90802-4265, www.qfilmslongbeach.org Sept. 7-10. For a full schedule and ticket prices, visit qfilmslongbeach.com

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OC fall 2017 theater preview

BY JOEL BEERS

Fall—in, as the stars such as *Like a Boy*, *Autism— Begins at Birth*, and, as usual, *Orange Is the New Black*—are spicing up the season at all the theaters in the county, we'll display our best, saying break-free and on college football—though we do have a professional football team (San Diego) with Lat Aspires in its name that's based in Costa Mesa and will play its first season in a soccer stadium in Carson.

Oh, and there's *Harriet's Back at School*, the more interesting plays on top in local theaters in the next few months, the last one any of us will ever see, "Stay where you belong in the autumn 2017 in Orange County!"

Killer Angels Ripped from the pages of today's headlines, this is the play that ignited the controversy over Civil War monuments in the South. No, it didn't. But as a Brian Koppelman adaptation of Michael Shuman's killer novel about Gettysburg, something that runs to add-outside theater in the spring and returns for a localized, fan-service engagement. *Killer Angels*, 130 E. Walnut Ave., Fullerton, (714) 526-7000, www.womenoftheater.com. Sept. 1-24

All Glance Dancers Global stage prizes of Australian playwrights' *Actant* David Farrer's story (which has been one of the darlings at Broadway), told in the style of an action film that looks squarely at the battle against asbestos infection. *Glance Theatre*, 251 E. Seventh St., Long Beach, (562) 431-6127, www.theatreoftheatre.org. Sept. 1-Oct. 2

OGS Used to be you had a better choice of what to see (myself) which on my Love as Judgement on the beach in OC's premier theatrical purveyor (as a musical). Well, you still get some of those, but during the past few years, we've been expanding to far more women playwrights and writers of color, and even the low-budget indelibly expensive piece of musical theater has surfaced on occasion. This *Ellen Horned* *Autism— Begins at Birth* is based on the 2007 film the two-woman set, one that yielded the Academy Award for Best Song in 2008. It's a smaller-scale production, with the actor playing their own instrument and set and hooks in Dallas. And that means *Graceland*. South Coast Repertory, 655 Town Center Dr., Costa Mesa, (714) 796-5552, www.scr.org. Sept. 30-31

In a Word This rib-tugging laugh-theater centers on the aftermath of a second-grade kid disappearing two years earlier from a play station. Okay, so it's not very hip, plus, but the reviews at *Fullerton The-*

ater play (this is in Southern California) suggest it's a more, moving and so much about language—and the space between our words—in the original. *Strangers*, *Glance Theatre*, 251 E. La Habra Ave., Anaheim, (949) 455-4252, chancevactor.com. Sept. 8-Oct. 8

Real Women Have Curves Long before female empowerment, immigration and cultural identity became political issues used to show how much Americans hate one another, they served as fascinating launching pads for intriguing stories. Such as this 1990 *Justina Lopez* play set in a small East Los Angeles working factory featuring five "ball-bop and" Mexican-American women trying to meet director *Deborah* and trying to get paid—our progress on the land of opportunity. *Come Move Playhouse*, 662 Marlowe St., Costa Mesa, (949) 650-4269, www.comeplayhouse.com. Sept. 8-Oct. 7

Death By Design Haven't heard much about this *Rob Urchick* play, other than it's a mash-up of *Not Good at My Job* and *Angels in America* (and it's a one-woman play first produced in 2001). But considering a story of our community theaters has such such-for its reader mysteries and *Conrad* style, one can't help but wonder why it has taken so long to be produced here. *Newport Theatre*, 914 Center, 2007 Cliff Dr., Newport

Beach, (949) 641-6286, www.theatrenewport.com. Sept. 15-Oct. 15

Game of Deception This world premiere from Rachel Fink, her third full play (it's billed as a "wince and surprisingly funny family drama.") It is set in a hotel room the night he dies the husband of a woman who kills his family years ago, which does not sound particularly scary, surprising or funny, but it's definitely sounds beautiful and dramatic. *South Coast Repertory*, www.scr.org. Sept. 24-Oct. 15

Prives Add this OC premiere of English writer *Nina Gold*'s 2003 play to the lexicon of *Great Plays About Dead People* (seriously, there have been several—or so we've heard). This comedy is about a deaf child raised in a politically incorrect household who doesn't meet another deaf person until he dies, and then, well, stuff happens. *Glance Theatre*, chancevactor.com. Sept. 24-Oct. 22

Diapers Yes, that one's close to death, but it's most interesting thematic concern (despite the hokey love story) of artistic expression amidst the various points of view from screen relevant (there, there) for whatever reason. *Good Theatre*, 1202 Garden Grove Blvd., Garden Grove, (714) 763-8030, www.goodtheatre.com. Sept. 28-Oct. 22

LETTERS@OCWEEKLY.COM

TRENDZILLA
BY ADREE MURIELLO

Korean Your Face

Korean street meals are more popular here ever, but there's still a language barrier on product packaging and websites that leaves non-Korean readers like me a bit lost. That's where *Newport Beach-based* *Gami* (www.gami.com) comes in. Since January 2017, this company has been offering not only Korean street meals and kitchen products (English-speaking consumers) but also helpful video tutorials, also by the instructions, ingredients descriptions and customer reviews. Founder *Kim Daeun* started *Gami* (a Korean name) as a means "to share" her love she began using from street meals herself, she considers them to be the most effective and affordable of any their made on the market. "Korean women have always been so diligent, and some of the leading domestic products that we see out there are all based from Korean products," she says.

Gami's founder is *Kim So-Hee*, a native, who was raised in the United States, grew up speaking English as her first language, and later Korean as her second. "They're really interested in this culture," she says, "and they're not just interested in the food."

On a public product page (www.gami.com) research and the *Gami* team have a lot of trial and error listed on the site. You can find what's available in the store, including target markets, labels or ingredients lists. Products are placed and sorted by their members' feedback, although there's enough demand for a certain item to be brought back. *Gami* also encourages users to be a regular reviewer has customer feedback serves as a key experience.

According to *Daeun*, *Gami*'s target consumers are the ones just starting to get into street meals, "and would appreciate the fact that it's giving a description of exactly what it is. I'm posting all the ingredients out there, so I'm telling you what it can do for you," and all that information can't really be done on product websites.

Though it's not available in your area (its launch in 2017 is only in the U.S. and a year of how much more mainstream Korean street meals are becoming. "As consumers, we're becoming more conscious of what we eat and buy," she says. "That's making us easy, but they're really love what we do here."

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A Brand New Experience

High & Low refreshes the festival format while keeping it simple (and fun)
BY BRITTANY WOOLSEY

When it was announced in May, there was some curiosity over the name of the new High & Low Festival. The high bands include Brad Pitt, Death Cab for Cutie, Tegan and Sara, and Andrew McMahon in the Wilderness. The low bands include

the best comedy acts in the all-around comedy scene to ensure the best.

For Andy Serna, developing the opening act is an arduous task of about two weeks. Good music and affordability "I had a lot of bands in my head, and I was told to quote a lot. It finally got to all together was one of the most difficult things I've ever had to do in terms of booking a festival," says Serna, who owns Chica Reaction in Anaheim and has booked produce events such as Self Help Fest and Chica Fest. "When it comes to a decent lineup, I kind of mean party close here."

Unlike similar festivals, which are held over the course of a weekend, Serna thought attendees would appreciate a one-day event, which would be held early. Tickets for High & Low, which takes place Sept. 9 at NOS Events Center, are priced at \$79 for general admission and \$229 for VIP plus service fees. "Do you know how hard it is for people to go to three-day festivals?" Serna asks. "Most people have to

take some days off work, arrange places to stay, travel. . . We're talking about people spending thousands of dollars. And now there are a million of those festivals. It just won't people to show up, have the best experience they can, see the bands that I love and hopefully they live, and they can go home and sleep in their beds that night. I don't want to inconvenience them to give them a great show."

The Orange resident was excited to add Long Beach alternative rockers Brand New to the headlining spot. Though the band may have started in the same scene, he says, they have since evolved into a full-fledged rock group. "I think people don't actually understand how big Brand New is," Serna says, adding he first worked with the band when he was a security guard at Chain Reaction, just before one of their biggest albums, *Days Terevents*, was released in 2009. "They kind of have that big, head first base of young people and millennials, as well as older people who've kind of graduated from being some of their poor bands. It's interesting. They have these accessible lyrics and have gotten people through hard times. Their records have stood the test of time."

The lineup also features Orange County's own Andrew McMahon, who started in the pop-punk/emo group Something Corporate and now regularly plays arena

shows, opening for Billy Joel as it becoming a familiar face at KROQ festivals. "It's beyond this stage force," Serna says. "I think [McMahon] has become this staple in the festival scene, which is just incredible to me because a lot of bands that come from the era we're in, like, say, Something Corporate, don't get the respect as a festival headliner, but people don't realize how much depth Andrew has as an artist." Serna notes that a sort of resurgence of one bands is happening, with events such as Kiss 90s being regularly added. Despite coming from that scene in the early 2000s, the bands on the High & Low list—which also includes Best Coast, Red Stars, Cloud Nothings, Pop, Coles, Citizen, Alex G, New River, Kevin Cadogan, Jessica Hernandez and the Dubs, and Clarity Blue—have evolved in their own ways. "I think every band on this festival would have that word because it has such a stigma to it," he says. "I think they all were hurtled out of that world and now look at it as cheesy."

Picking the acts at the event, as well as the name in general, will be the third Fresno comedy group back-inners for an Instagram website, which frequently writes parody articles about bands and their fans, the group has started performing club shows in Los Angeles. The comedians are slated to perform four one-hour

sets in an air-conditioned tent throughout the day. "I think they're going to be able and growing at a rapid pace," Serna says of the Hard Times. "I just asked them if we could do a bigger-scale show for them. This is the first time doing something on the level. For me, sometimes you don't want to see some of the bands, and . . . I wanted to give people something to do but they're not really in the mood to grab a beer as a treat or watch a band."

Serna hopes High & Low stands out among other festivals and will become an annual event. In fact, he has already started thinking of next year's lineup. "There are a lot of festivals that, to me, are just trying to be FYER, which is a great festival," he says. "I think people are just buying into this idea that a festival should be smiling with certain bands. I think people are trying to out-cool themselves, but it doesn't have to be a standard thing to copy each other."

HIGH & LOW FESTIVAL, featuring Brad Pitt, Death Cab for Cutie, Tegan and Sara, Andrew McMahon in the Wilderness, Best Coast, and more, at the NOS Events Center, 999 S. E. St., San Bernardino, (951) 998-4780, www.highandlowfestival.com. Sept. 9, 1 p.m. - 8 p.m. \$79-\$229



DON'T START NO STAT!©

Never Scared to Knuckle Up

CH3's new album rocks hard and hits home in these strange times
BY NATE JACKSON

Many and fierce might be the goal for most aspiring bands when they're starting out, but for a band such as CH3, who have tasted success in many forms, having launched a side lineup with the ability to put out good albums far more than their desire to win an award. After consistent tours and an album, the band's hunger to get their music out there hasn't subsided. From the coast gracing parts of making the new album *Pur 'Em Up* have been a blessing.

"From the start of a recent project to when you finally get it on your hands it's such a long process, it's torturous, but it's like a delicious torture—the mastering, the artwork and all that," says front man/guitarist Mike Magrini.

The band formed in 1990 and released their debut album, *Fear of Life*, in 1992 as Punk Boy Records, and the post-rock was from Carvin as well as it, albeit in slightly more adult fashion than on the Reagan Era. As with plenty of other emerging bands from the Golden Age of OC punk, watching the country go through its current state of insanity has inspired them to return to the studio. But where most bands would see it as an opportunity to rail against the all-right and the Trump administration, CH3's approach is the same as it has always been to write songs that come from taking mock of their own lives and figuring out how to cope with the craziness of the outside world. "There's no way to avoid the current cultural climate like our songwriting," Magrini says. "But we're not an overly political band, we take what's going on and see how it affected us personally."

"Taking cues from the Sex and the City, who favored authentic strength over breakneck speed, CH3 members

Magrini, Glenn Goodwin, Nick Manning and Anthony Thompson have created with producer Jay Lantieri (*Agent Orange*, the Vandals, *Clayman*) a record that rocks hard and hits home, just as they did back in the '90s. *Pur 'Em Up* title track is a searing endorsement of the way our country treats its immigrants and the disenfranchised. It also draws parallels to a lot of the band's classic material, including the song "Mansions" which Magrini wrote based on the experience of his Japanese-American mother being listed into an internment camp of the same name during World War II.

"When we made our first record, [Mansions] was one of the first songs we ever wrote, and it really resonated with people because people all the time come up to me and still come up to me and say [they] had no idea about that chapter of American history until they heard that song," Magrini says.

The timing and quality raise-rouse (they wrote and recorded all the new material within the past few months) for *Pur 'Em Up* helped to crystallize the points being made in their songs. "This project it just so right and focused for us because we didn't even sit down to start writing songs until after the new year as it was all done in 2017," Magrini says.

Their new music is like about aggressive anger and adolescent frustration, Magrini explains, and more about how we're all gonna make it through the day and hopefully escape as unscathed as possible. "When we were playing in the '90s, writing a song called 'Fuck longer' was way enough as it is," he says. "But now you don't just, along with what? What's your solution? That's why we put back, and it becomes more about the politics of the heart than anything."

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Though Thomas Hunt and Scott Stone met when they were in kindergarten, the duo have been playing music informally together since seventh grade. As one would imagine, knowing each other for nearly five or more years has allowed them to become pretty close. After growing up in Orange County, the duo did up the freeway to attend college at USC.

Despite their long friendship—and reading around—it wasn't until last year that their career path of college, that they decided to share their mutual love and passion for music in a more serious fashion. "Back then, it was mostly for fun," Stone says. "We had a few original tunes, but mostly, we were covering some of our favorite bands and musicians such as Jimi Hendrix, Led Zeppelin, the Who and AC/DC—that kind of stuff."

Once the idea that music was their calling, the Fountain Valley-based group explored the usual routes of applying for gigs and entered local contests to fill out their new efforts. Being at an open mic at the Grand Zoo Performance Café in USC's campus, they stumbled upon Jeremy Stankovic, who was belting out songs. Playing out with him allowed us to connect the two bands and their drummer at the time that they should have shared a stage. And thus, the Jacks were formed.

In their 18 months since that encounter, the band has performed throughout Los Angeles and Orange County, with a stop to north of the city. As they've indicated their love shows more their musical interests, the quartet quickly composed a number of songs that will be another debut EP. Their sound is inspired as well as catchy classic rock as it taps the alternative bases of the 1960s.

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(Stone says they're particularly fond of Quasi.) They shared a few songs they've lately working on in a short-term release in the spring to show fans what they're capable of and it allowed them to get familiar with one another in a studio setting.

recalled of Steve West met San Diego, the live-song collection, which is scheduled for release on Oct. 28, shows the promise that seems large for the group. "We're always coming from scratch to start, they're ambitious ideas. Stone says, as a producer he's not the EP—an era is a couple of nights on rockers about being young and having fun. "At first, we really didn't have a direction when we were writing," he boasts explains. "Then our original drummer quit, and our new drummer [Liam Rowland] came in with a better sense of direction for us. Pretty much every song had going on in the EP we started writing in April."

Without an extended release to their credit, the Jacks have enough songs to perform a 75-minute set of originals. And the band continues to write and collaborate together ideas, but might not be on one using a full-length soon. For now, they'll settle with finishing more live EP and a string of live gigs, including at the House of Blues in Anaheim. But look for a band that one relative number. "We've got our first single coming out at the end of September from the EP," Stone says. "We've got a lot of plans for the rest of the year, and it's exciting that it's all coming together."

Ray, George County/Long Beach musician. It's possible that your music career isn't high on your list. It's depending on your date for possible release list. Launch Day, OC Weekly, 18471 Boulevard Circle, Powayville, CA, 92076. Or email your link to: localcity@11network.com.

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